

A Way to the Transcription of Old Byzantine Chant by means of Written and Oral Tradition

Ioannis Arvanitis

A.

In the Greek Orthodox Church there has been an uninterrupted tradition of chant, each composer following, usually, in the footsteps of his predecessors. Correspondingly, there is a continuity between the various appearances of a hymn, or classes of hymns, through a very long period up to the time of Petros Lampadarios, who gave the music a form which through the transcriptions by the Three Teachers is still in use today.

Starting from these transcriptions (that constitute a written tradition but at the same time are based on an oral tradition that indicates the specific function of the various musical signs), one can trace a way to the transcription of Old Byzantine Chant, especially that of the Heirmologion and the Sticheraion, having in mind the continuity of the chant tradition.

In this paper will be dealt only with the subject of transcription in relation to the melodic movements, without examining the subject of scales and intervals. It is presupposed that there is a close relation or identity of the modern *echoi* with the old ones, despite the differences caused by the evolution of the *melopoia*.

The starting point for my way of transcribing the Old Sticheraion and Heirmologion is the close relation between the Heirmologion of Petros Lampadarios (18th cent.) and that of Balasios (17th cent.), especially in the Heirmoi of Holy Week. This period of the ecclesiastical year seems to be very conservative in the earlier as well as in later times. Thus, many melodies are preserved in the same, or almost the same form, despite the fact

that the style of the *melopoia* may have changed for the hymns of the rest of the year. We can conclude from the *heirmoi* of the Holy Week that Petros and Balasios followed a common tradition, based on the same or closely related formulas.

Table A shows some *heirmoi* of the Holy Week from the Heirmologia of Balasios and Petros that verify this close relation (or identity).

See table A

In Table B there is given an example of a formula in the Second Mode from the Heirmologion of Petros. This formula is contained in the Heirmoi of Table A too. There are two forms of this formula: one 'stenographic', given by Balasios, but also found in the version by Petros, and one 'analytic' given only by Petros. But in Table B we can see that for the *heirmos* and the *troparia* of the same *ode* Petros uses both the 'stenographic' and the 'analytic' form. From the similarity of the music of the *heirmos* and the corresponding *troparia* of an *ode*, we can conclude that the 'analytic' form in fact is an analysis of the 'stenographic' one and that they produce the same music, a music through exegesis given by the Three Teachers.





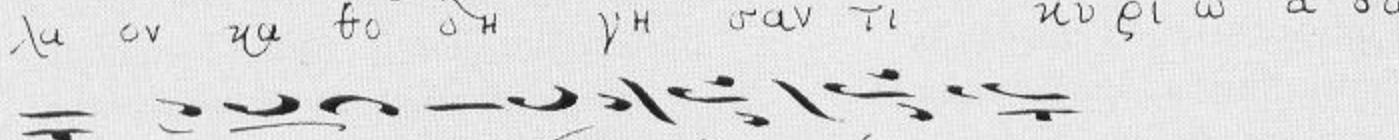

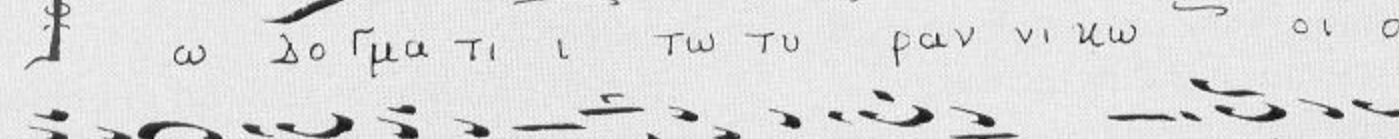
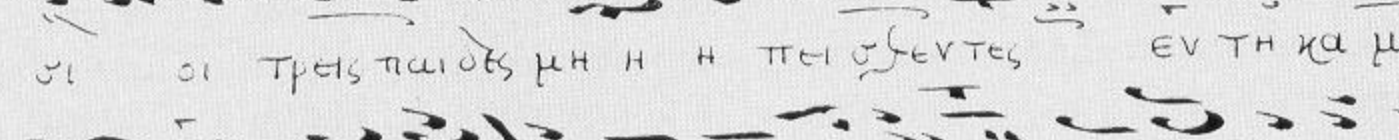
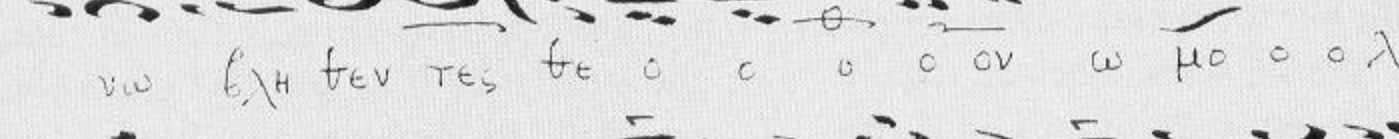
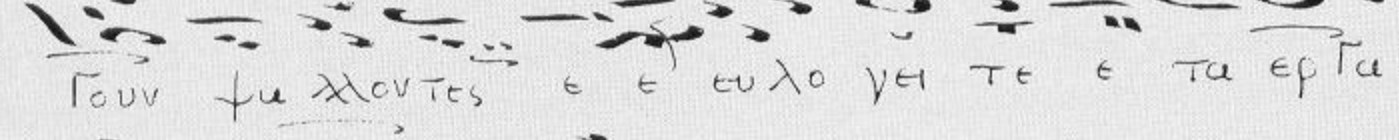
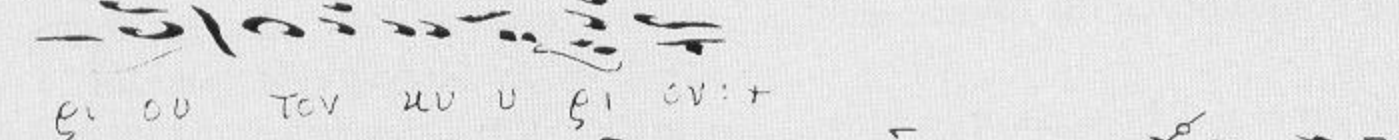
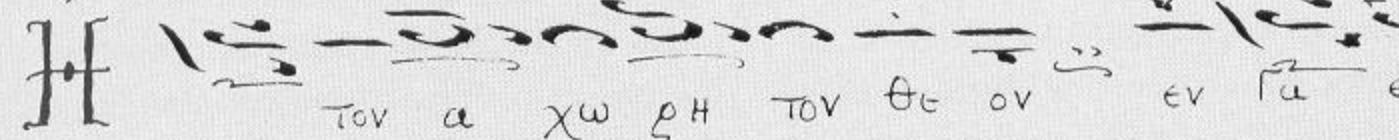
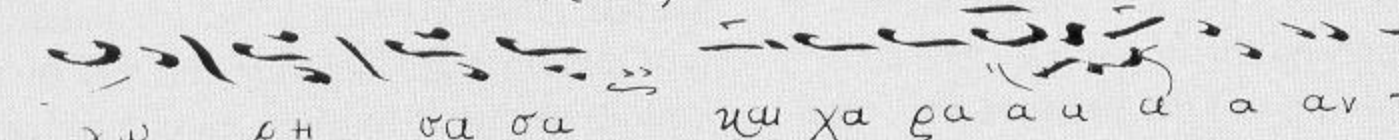
See table B

But this and other related formulas have counterparts in the Old Sticheraion and Heirmologion, as one can see in Table C. The earlier and later forms (note especially that of Balasios) have at least the same interval ('phonetical') signs. Therefore, they are likely to produce the same music.

See table C

Table D presents some further examples of the close relations between the

Hirmoi of the Holy Week from Hirmologion of Balasios.
MS of the National Library of Athens [EBE] 946. ٩٤٦


 ω την αβατον κυμαινομενην θαλασσαν θει

 ω αυτου προ ηαγματι αναζηταντι ι ι ι

 ι και πε ζουσαι δι αυτης τον ισραηλ την

 λαον καθ' οη γησαντι κυριω ασα

 μεν εν δοζως γαρ δε δε ζαεται +

 ω δογματι ι τω τυραννικω οι ο

 οι οι τρεις παιδες μη η η πεισθεντες εν τη καμι

 νω εχθεντες θε ο ο ο ο ον ωμοοολο

 Γουν φαλλοντες ε ε ευλογειτε ετα εργα κυ

 ρι ου τον κυ υ ρι ον +

 τον αχωρη τον θεον εν γα ετρι

 χωρη σα σα και χα ρα α α α αντω

 ω ο ο ερω κυ η σα σα σε ε ε υ μνουμεν

πα να ρί ι α παρ θε ε νε:†

Ρ Η μα τυ ρα αν νου ε πει υ πε

ρι ι οχυ σεν ε πτα πλα σι ως κα μι νος ε ξε

και θε πο τε εν Η Η Η Η Η παι δε ε ες

ουκ ε φλε χθη σαν βα α α σι λε ως πα τη

σα α αντες δογμα αλλ ε βο ο ο ο ο ων παν

τα τα ερ γα κυ ρι ου τον κυ ρι ο ο ον υ μνει τε

και υ πε ρυ φου τε εις παντας τους αι ω ω νας.

The same Hirmoi from Hirmologion of Petros Lampadarios.

ἦχος 2^{ος}

Ω την α βα τον κυ μαι νο με νην θα λα σσαν θει

ω αυ τον προ βτα γμα τι α να ζη ρα ναν τι ι ι

ι ι ι ι και πε ζευσαι δι αυτης τον ι βρα

η λι ι ι την λα ον κα θε δη γη σαν τι κυ ρι

ω α σω μεν εν δο ζως Γαρ δε δο ζα εται:†

ω δογμα τι τω τυραννικω οι οβι

οι τρεις παιδες μη η η πεισθεντες εν τη κα

μινω βληθεντες ες θεο ο ο ο ο ο ο ο ον

ω μο ο ο λογου οντα αλλο οντες ε

ε ευλογειτε τα εε εργα κυριου

τον κυριον:

η η τον αχωρη τον θεον ευγα

βριχωρησασα και χαραα αντω

κο ο ο σρω κυ η η σα α σα σε εε

υμενουμεν παναγι ι ια πααρε ε νε:

η ματυραν του επειυπερι εχυσεν

επταπλασιως καμινος ε ξεκαυθη ποτε ε

εν η η η η παιδεεες ου ε φλεεχθη

ησαν βαα αβιλεως παθησαα αντες δογμα

Table A (continued)


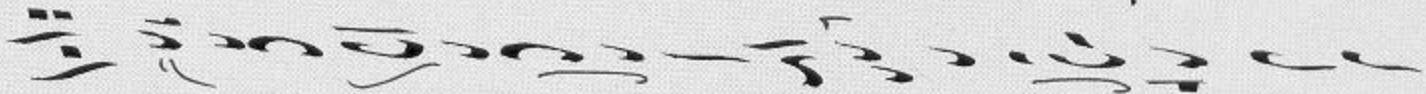



 α λ λ ε β ο ο ο ο ω ν ζ π α ν τ α τ α ε ρ γ α κ υ

 ρ ι ο υ τ ο ν κ υ ρ ι ο ο ο ν υ μ ν η ι τ ε κ α ι υ

 π ε ρ υ υ ρ ο υ ο υ τ ε ε ι ε ι ς π α ν τ α ς τ ο υ ς α ι αι

 ω ω ν α ς ι τ

Table B








„Η τὸν ἀχώρητον θεόν“, Εἰρμός τῆς θ' ᾠδῆς

 κ ο ο ο σ μ ω κ υ υ η η σ α α α σ α
 „Τοῖς μαθηταῖς“, τροπάριον τῆς θ' ᾠδῆς

 η η η ζ ε ι ο κ υ ρ ι ο ς
 „Ἐν τῇ δευτέρᾳ“, τροπάριον τῆς θ' ᾠδῆς

 π ρ ο β α α α τ ο ι ς μ ε ε σ υ υ ν τ α α ζ ο ν
 „Ῥῆμα τυράννου“, Εἰρμός τῆς Η' ᾠδῆς

 π α ι δ ε ε ε ς ο ν ι ε φ λ ε ε χ θ η η σ α ν
 „Ἀποκενοῦσα γυνή“, τροπάριον τῆς Η' ᾠδῆς

 τ ω ν ι χ ν ω ν σ ο υ ο υ ο υ ε π ε λ α β ε τ ο
 „Δάκρυσι πλύνει“, τροπάριον τῆς Η' ᾠδῆς

 τ ω ν ε ν β ι ω ω ω ο υ δ ι η μ α ρ τ ε
 „Ἱερουργεῖται“, τροπάριον τῆς Η' ᾠδῆς

 δ ι α τ η ς ε ε ε ε ζ α γ ο ρ ε υ σ ε ω ς

Table C

A. Examples from the Sticherarium (Codex Ambrosianus)

ε βρυ λευ σας τον θα να τον (f. 278 v)

τω δο Γμα τι του και σα ρος (f. 80 v)

αν αυ τω βο η σω μεν (f. 79 v)

α ρε των δα τι λως (EBE 883)

B. Examples from the Hirmologium (Cod. Cryptensis E.γ. II)

ε δο σι σεν ο α ρτε λος (f. 58 r)

παι δας δι ε φυ λα ζας (f. 36 v)

θε ο λο γουντες χει λε σιν ε μελ πον

α μαρ τι αν ε ξη χει τε

θε ο ο ο ον ω μο λο γουν τα λλοτες (f. 39 v)

Heirmologia of Petros and Balasios on the one hand and the and the old ones on the other.

Se table D

But also the Sticherarium of Petros contains formulas which can be found in the Heirmologion of Balasios and in the Old Sticherarium and Heirmologion, as can be seen in Table E.

Se table E

From the preceding material we can confirm, I think, the importance of the Heirmologion of Balasios as a guide to the transcription of Byzantine Chant. Another example will be useful. Balasios' Heirmologion has not been transcribed by the Three Teachers, but there is an

exegesis of it in a manuscript of the Monastery of Koutloumoussi on Mount Athos (No. 440), written in a stage of notation previous to that of the Three Teachers. Gr. Stathis gives two photographs from this MS in his catalogue of the manuscripts of Mount Athos¹. We see here the *sticheron* 'Οσιε Πάτερ in a form of *exegesis*. From the MS of the National Library of Athens No. 946 I transcribe the same *sticheron* in two forms, 'heirmologikon' and 'sticherarikon'² (see Table F).

Se table F

Table G shows some examples of formulas from these *stichera*, including the *exegesis* of Koutloumoussiou 440 and an *exegesis* by me in modern Byzantine nota-

Table D

1. „Ἐφρίξε παίδων“ Πέτρου

 το τρα α φε ε ε ε ε εν
 „Ἐτήλην κακίας“

κε ε να α α α α (Balasios)

κε ε να α α α α (Petros)

κε ε να α α α α (EBE 890)

2. „Πρὸς σὲ ὀρθρίζω“, Πέτρου
 ()
 και με χρι πα θω ω ω ω ω ω ω ω ω
 or, from
 EBE, ΜΠΤ 742 και με χρι πα θω ω ω ω ω ω ω ω ω
 „Ἀπαγορεύεις ἱμῶν Πέτρε“, Πέτρου (EBE, ΜΠΤ 742)
 []
 πι κρωσ δα κρυ σα α α α α α α α
 „Ἐτήλην κακίας“ Μπαλασιόν, Πέτρου

 κτειναι με λε τα α α α α α α α α
 EBE 890
 κτειναι με λε τα α α α α α α α

3. „Ἐτήλην κακίας“
 ()
 πα ρε δει Γμα α τι σαν (EBE 890)
 ()
 πα ρε δει ει γμα α τι σαν (Balasios)

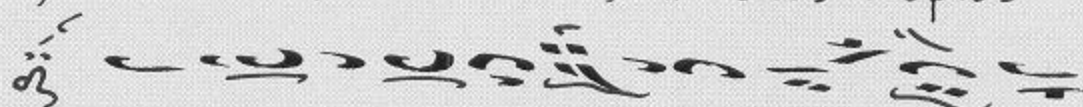
tion (i.e. an ‘*exegesis* of the *exegesis*’ in Koutlounousiou 440 and other corresponding *exegeseis*), as well as a few additional comments.

See table G

It is necessary to take into account not only the *theseis* cited above, but also the

whole tradition written in the short melismatic style, i.e. the short Doxologies, the short *Polyeleoi* etc. Only on this basis can we, with the help of the theoretical treatises, accomplish a transcription of the Old Sticherarion and Heirmologion in short melismatic style. According to my opinion, this style permits the neumatic

a) Balasios, EBE 946, "Θεός Κύριος"



και κλαδων υ μνοις κρου Γα ζοντες



και κλαδων υ μνοι οι ο ις κρου Γα α α ζο ο ον



τες

The same by Petros



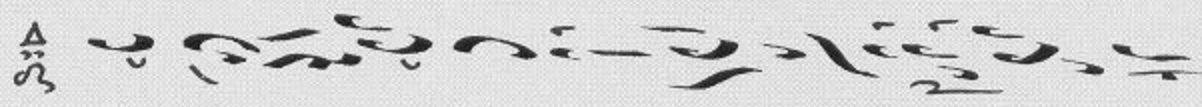
και κλαδων υ μνοι οι ο ις κρου Γα α α ζο ο οντες

Exégésis by the Three Teachers:



και αι κλαδων υ μνοι οι ο ις κρου Γα α α ζο ο ο οντες

Petros, Doxastarion, December 24th:



ο ρα α α ται πχα α α βμα α τος

Exégésis (17) 

(3 Teachers) ο ο ρα α α ται πχα α α α βμα α α α τος

Old forms of this formula, found in Stichera and Hirmoi of the ᾠ, π ᾠ and ᾠ Modes, are:



b) E.γ. II 

η υ περο πχοςδυ γα μς

Χρυσάφης 

ὁ νέος: του πνευ μα τος σαλ πι ρτας


Πέτρος: 

του πνευ μα ατος σαλ πι ι ρτας

«{τιχηραρικόν», ΕΒΕ 946 f281r-v, ἦχος πᾶ»

(Θ) σι ε πα τερ θε ο φο ρε θε ο δο σι ι
 ε με Γα λως η Γω νι ι ι σω ερ τη προ βαι
 ρω ζω η εν υ μνοις και νη ζει ει ει αι αις
 και α Γρυ πνι ι ι ι αις τυ πος Γε νο με νος
 των σων φοι οι τη των ρυρ δε συλχο ρε ε ευ εις με τα α
 των α σω μα α α των Χρι στον α παω ζως δο ζο λο
 Γω ω ω ω ω ω ων τον ει θε ου θε ον λο ο ο ο Γον
 Σ λυ τρω την τον υ πο κλι να α αν τα τη ην κα
 ραν τω προ δο ο μω και α Γι α σα αν τα
 τη ην φυ σιν των υ दा α των αυ τον ι κε
 τευ ε αυ τον δυ σω πει ο σι ε δω ρη θη ναι
 τη ευ λη σι α ο μο νοι αν ει ρη η η νην
 και με ε Γα ε λε ε ος:†


Table G (continued)

Εχ. Δ  π ₉
 λο ο ο ο Γο ο ο ν χα λυ υ υ Τρω την


d) „Στιχηραρικόν“


π ₉  π ₉
 Ο σι ε πα τερ Ο σι ε πα α α α τερ

Petros Lampadarios, Doxastarion, September 1st:


π ₉  π ₉
 Ο σι ε πα α α τερ

Exégésis of this „Thésis“ by the Three Teachers:

π ₉  π ₉
 Ο σι ι ε ε πα α τερ


„Στιχηραρικόν“ π ₉  π ₉
 δω ρη θη ναι τη ευ κλη σι α

Petros Lampadarios, December 24th.

π ₉  π ₉
 των γε νε θλι ι ι ων τα α ας ει σο ο ο δους

Exégéseis of the above formulas:

π ₉  π ₉
 δω ρη θη η ναι τη ε ε ευ κλη η σι ι ι α

π ₉  π ₉
 των γε νε θλι ι ι ων τα α ας ει ει σο ο

(The latter by the Three Teachers)

 δους

These formulas can be found in the old Sticherarium and Hirmologium, too.

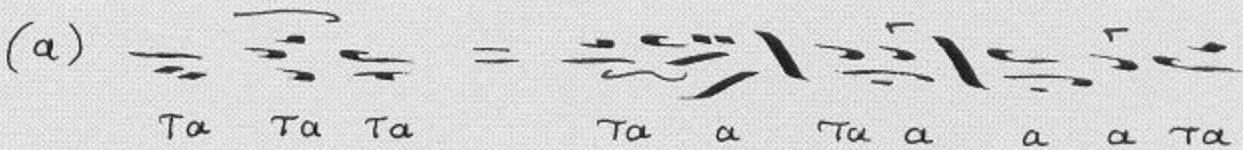
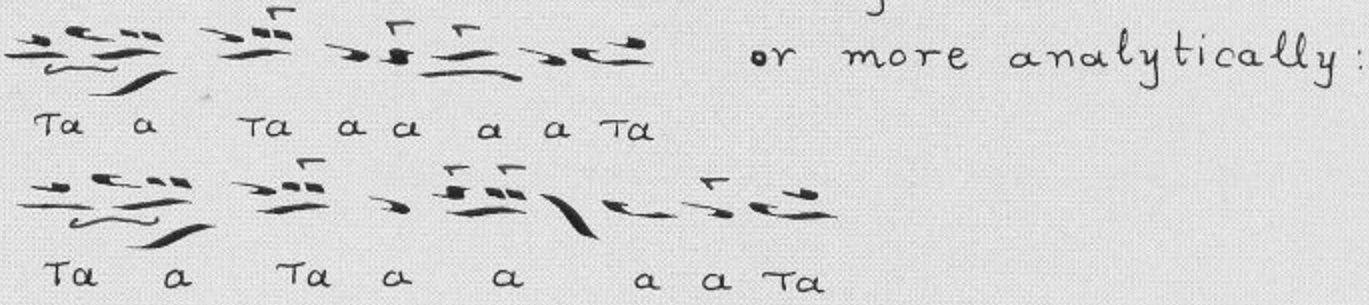
characters to be performed in their full melismatic interpretation.



As an example, and as a result of the *theseis* and their exegeseis from the Heirmologion or the Sticherarion of Petros Lampadarios and from the Heirmologion of Balasios contained in Tables B-E, we can say that the (later) presence of *antikenoma* in *theseis* like (a) of Table H gives us the well-known endings of the new Sticheraric and the ‘new’ long Heirmologic style and, according to the examples



above, of the Old Sticheraric and Heirmologic style as well.

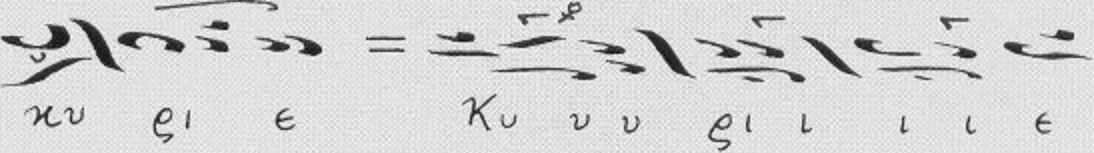
In addition, we can from the study of the *sticheron* “Οσιε Πάτερ (Tables F-G) verify the close relation (or identity) of *theseis* like those of Table H (b) and (c), and, finally, we can show the possible identity of the *syndesmoi* (double *apostrophos*) in the *analysis* of the *tromikon*. This could be taken as an indication for us to transcribe similar *theseis* in the same way (see Table H, *theseis* (d)-(f)).

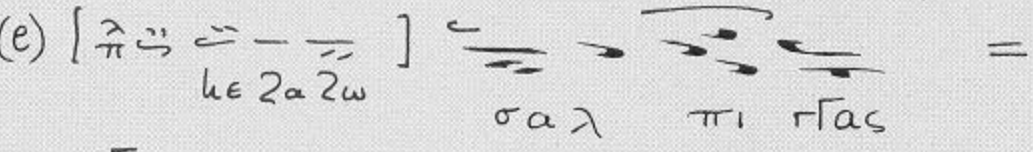

Table H

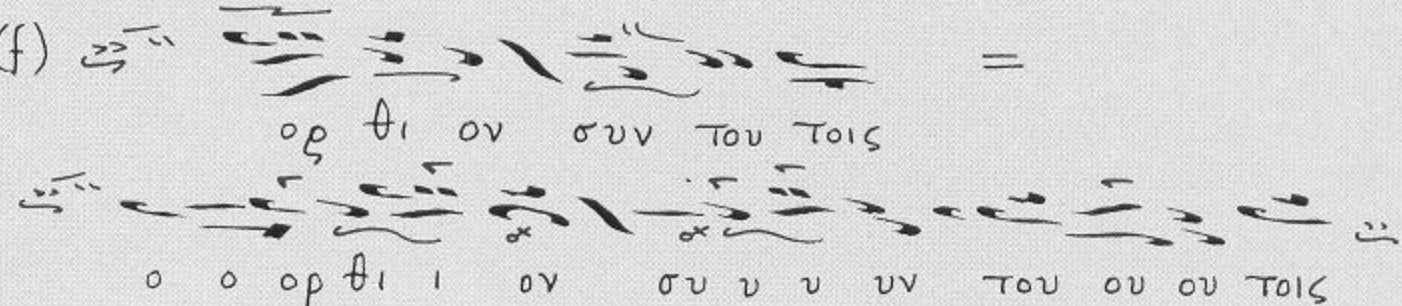
(a) 
Ta Ta Ta Ta a Ta a a a Ta
written and executed nowadays as:

Ta a Ta a a a a Ta
Ta a Ta a a a a Ta

(b)  (c) 
a σω μα των a σω μα α α των

Possible identity of  to 

(d) 
κυ ει ε κυ υ υ ει ι ι ι ε

(e)  =
λε 2α 2ω σα λ πι ρας

σα α α λ πι ι ι ι ρας
[See also Table E]

(f) 
ο ρ θι ον συν του τοις
ο ο ο ρ θι ι ον συν υ υ υ υν του ου ου τοις

B.

In many cases this way of exegesis can be justified sign by sign according to the rhythmical value and the cheironomic function of each sign in the theoretical treatises. However, the concept of *synagma* ('grouping') is of crucial importance as it sometimes diminishes the time value of the signs (see Table I).

C.

The 'long *exegesis*' do in many cases result from the short one by duplicating, quadrupling etc. the time values of the short melodic movements and, eventually, by elaborating and enriching the parts of the composition. Through that procedure,

the long *exegesis* sometimes appears very different from the short one.

The structural relation between the short and the long *exegesis* may by the inverse procedure give us some indication which, with the help of the theoretical treatises, can lead from the 'long *exegesis*' backwards to the 'short' one, a procedure especially useful regarding the 'short *exegesis*' of the Old Papadike (see Table J).

D.

Finally, there is a possibility of a syllabic or 'mixed' *exegesis* for a group of old chants, for example the short *prokeimena*, the 'Triadika' of Lent a.o. (see Table K).

Table I

a) $\left[= \right] =$ 2 + 1 t.u. 1 t.u. 4 t.u.

$\left[= \right] =$ 3 1

$\left[= \right] =$ 3 1

$\left[= \right] =$ (total : 4)

b) 4 , 4 , 4

4 = 7

4 = 4

$\left[= \right] 4 =$ $\left[= \right]$

4

Notes:

- The numbers indicate the units of duration according to the present musical theory. Each interval neume of the old notation without a subsidiary rhythmical sign has the duration of two time units.
- The formulas in brackets are the later forms with red subsidiary signs.
- After the = follows a transcription into modern Byzantine notation.

a) = or . By duplicating the time values, it gives or . Duplicating again, we have: or or

Examples from the transcriptions of the Three Teachers.

$\pi \alpha \alpha$ = α $\in \{ \alpha \text{ πο στε χεις το} \}$ $\in \{ \alpha \text{ πο στε χει ει ει εις το} \}$

$\pi \alpha \alpha$ = α $\in \{ \alpha \text{ πο στε χεις το} \}$ $\in \{ \alpha \text{ πο στε χει ει ει εις το} \}$

b) = $\times 2 \rightarrow$

Example: From "κατευθυνθήτω", $\eta \chi \alpha \sigma$ η

η = η $\tau \omega \nu \chi \epsilon \iota \dots \tau \omega \omega \omega \omega \omega \nu \chi \epsilon \iota \dots$

c) = $\times 2 \rightarrow$ or

Example: Apéchema of the Barys echos.

= $\alpha \alpha \lambda \epsilon \varsigma \alpha \alpha \alpha \alpha \alpha \alpha \alpha \alpha \lambda \epsilon \epsilon \lambda \epsilon \epsilon \epsilon \varsigma$

d) $(\alpha \alpha)$ $\alpha \alpha$ = $\times 2 \rightarrow$

or or or

$\times 2 \rightarrow$ or or or

or or or or

Example: From "Τὸ προταχθέν."

$[\alpha \alpha]$ = $\alpha \alpha$ $\alpha \alpha \nu \nu \nu \nu \nu \nu \mu \phi \epsilon \epsilon \epsilon \epsilon \lambda \epsilon \epsilon \epsilon \tau \epsilon$

Προκείμενον, ἥχος α΄ (ΕΒΕ 2406)

Ε νοι το κυρι ε το ε λε ος ου εφ η μας κα θα

περ η λ πι σα μεν ε ε πι ι σοι : +

Τῇ Ἀγία καὶ Μεγάλῃ Τεσσαρακοστῇ, Τριαδίου ἥχος ᾠ

ω μα τι κ αις μορ φω ε ε οι των α ω μα των δυ να με

ω ω ν προς νο ε ρ αν κ αι α υ χ ο ο ν α να γ ο με νοι οι

εν νοι α αν κ αι τρι σα γ ι ω με χ ω δ η μα τι τρι ου πο ζ α

του θε ο τη το ος δε χ ο με νοι ε χ χαρ τιν χερ ο

ε ι κ ω, βο η η σω με εν α Γ ι ο ο

ο ο ος α Γ ι ο ο ο ο ο ος +

α Γ ι ος ει ο θε ος, δι α της θε ο το κ ρ ε λε η

σο ο ν η η μα ας : +

Bibliography

Stathis, G. 1993

Τὰ Χειρόγραφα Βυζαντινῆς
Μουσικῆς, Ἅγιον Ὅρος. Κατάλογος
περιγραφικὸς τῶν χειρογράφων
κωδίκων Βυζαντινῆς Μουσικῆς τῶν
ἀποκειμένων ἐν ταῖς Βιβλιοθήκαις
τῶν ἱερῶν Μονῶν καὶ Σκητῶν τοῦ
Ἁγίου Ὁρους, Vol. III, Athens.

Notes

NOTE 1

Stathis 1993 300-301. This volume was published just a week before the Symposium.

NOTE 2

These names are attributed by me. The rubric of Koutlounousiou 440 signifying 'sticherarikon' reads: "Τὸ παρὸν ὑπάρχει ἀργότερον μεμιγμένον μὲ στιχηρόν".